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One might argue, however, that it is only by engaging with the text of the Qu'ran and pointing out that there are alternative and more optimistic interpretations, that western audiences will be drawn into trying to understand how and why conservative – and often radically conservative - Muslims believe what they do.

It is undeniable that to modern, western readers, many of the injunctions of the Qu'ran and certain verses in the hadith are unpalatable. Ideas that women be submissive to their husbands and male relatives are repellent. However, there are female Muslim scholars trying to find an accommodation between their faith and feminism. In dismissing feminist writers as apologists, as Kolig does, seems to me to equally unpalatable.

Conservative Islam is an excellent work for those seeking to understand the contextual and theological underpinnings of what is regarded by many as a confusing and hostile expression if Islam. It is well researched and written, even if it is sometimes less sympathetic than it might be on those with different views. This is not to say that it does not have problems. In dealing with homosexuality, Kolig is somewhat narrow in his approach. In a society in which young men and women are strictly segregated, limited opportunities may mean that early sexual urges may well be expressed with members of the same sex. Kolig refers to homosexuality only among men, but one needs to remember that 'homo' in this case means 'same,' not 'male,' and sexual relations between women certainly also exist.

Conservative Islam assumes that the reader has some prior knowledge of the topic and is comfortable with its terminology. It would probably also help to have a broad understanding of Arabic history and to have an understanding of the other Abrahamic faiths, the People of the Book (أهل الكتاب′ Ahl al-Kitāb) as Prophet Mohammed called them. This would greatly help in placing the emergence of conservative groups like the Wahabis and Salafis in a broader context.

The spelling in this book is somewhat eccentric. The author seems to have decided to replace 's' with 'z' at every opportunity, which leads to such peculiarities as 'unrealiztic.' One oddity which does stand out is on page 238 where Shi'ism is spelled as Schi'ism. While the Sunni regard the Shi'ites as schismatic I am not sure that the word is the origin of their name.

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Ching-wah Lam, *The Idea of Chinese Music in Europe up to the Year 1800,* Beijing: Central Conservatory of Music Press, 2013, vi +142pp, 6 musical examples, bibliography, appendix, index, ISBN: 978-7-81096-589-7

The musical encounters between China and Europe from the late sixteenth century onwards form one of the most intriguing chapters in the history of Sino-Western cultural relations. Yet the Western-literature on the subject is remarkably lacking. Ching-wah Lam, who teaches Chinese music history at Hong Kong Baptist University, is one of few pioneer scholars who have been working diligently in the field since the

1980s. His book, *The Idea of Chinese Music in Europe Up to the Year 1800,* is the first volume of a projected series of foreign language publications on Chinese music by the newly-established Central Conservatory of Music Press in Beijing. It is a useful addition to the procession of "image" studies following Raymond Dawson's *The Chinese Chameleon: An analysis of European Conceptions of Chinese Civilization* and Colin Mackerras' *Western Images of China* albeit with a much narrower, thematic, temporal and spatial coverage.

Originally written as an M. Litt (in Musicology) thesis at the University of Oxford in 1981 under the supervision of the late musicologist Dennis Arnold (1926-86), this broad-brushed and engagingly narrated book "is concerned….with European ideas of Chinese art, and in particular with ideas of the art of music in China, and the effect of these ideas, however marginal, on Western music" (p. 2). It consists of a brief three-page introduction, 10 short chapters (varying from 5 to 23 pages) and a conclusion of about three pages. It is not new research as almost all of the chapters have been published in academic journals such as the Taiwan-based *Chinese Culture*, the Leiden-based *CHIME* and the Beijing-based *Journal of the Central Conservatory of Music*. The bibliography is reasonably substantial (15 pages), indicating a wide perusal of standard and more obscure Western primary and secondary sources. Eight plates of Chinese instruments from Filippo Bonanni's *Gabinetto Armonico* (Rome, 1723) are reproduced. However, a cursory look reveals that only two Chinese titles (essentially two versions of the same book) are listed. Obvious omissions include the works of Fang Hao, Qian Renkang, Frank Harrison, François Picard, and David Clarke. Two of Joyce Lindoff's papers on "Missionaries, Keyboards and Musical Exchange in the Ming and Qing Courts" are listed but her publication on the role of music in the 1793 British embassy to China, the focus of Chapter 9 of Lam's book, is not. Her collaborator Peter Allsop's papers on Sino-Western musical exchange during the reign of the Kangxi Emperor are not listed either.

Arranged chronologically apart from the last chapter, the book begins with a brief account of Medieval travellers (Marco Polo, Benedict Goes, Ibn Battuta, and Odoric of Pordenone) and their rare sightings of Chinese (and Mongolian) music. This is followed by a short description of the incidental remarks on Chinese music by the sixteenth-century Portuguese adventurer Fernand Mendez Pinto, the Portuguese Dominican friar Gaspar da Cruz, and the Spanish clergyman Mendoza. Being the first European to remark upon Chinese music favourably and to take the trouble to understand some of the various musical instruments and singing styles, da Cruz has been an object of discussion by a number of Western scholars including Colin Mackerras and Jonathan Spence. However, Lam does not seem to be aware of the existence of their work. Nor does he seem to know that it was Kenneth Robinson, not Joseph Needham, who made a tentative identification of the Chinese musical instruments.

In Chapter Three, the shortest chapter of the book (just over four pages), Lam gives the title "The Establishment of the Jesuit Mission to China". Yet instead of drawing the reader's attention to the writings of the first Jesuits missionaries in China as one would expect, he simply retells the story of Matteo Ricci's ingenious use of a Western keyboard instrument to intrigue the Wanli Emperor and his composition of

eight religious songs. Ricci's story, beguiling as it is, has been better told by a number of master storytellers, including Jonathan Spence. To be sure, in a survey of the vicissitudes of Western attitudes towards Chinese music Ricci's disparaging remarks on Chinese ritual instruments and ritual music practice are worth representing. But rather than simply rehashing the story, an analysis of its effect on the subsequent formation of a negative Western idea of Chinese music would have been more illuminating.

In Chapter Four the focus moves to the seventeenth century covering the accounts of Chinese band instruments, theatrical music and dance by the Englishman Peter Mundy during his short stay in Macao in 1637 and the "technical information on the history, theory and practice of the art in China" by the Portuguese Jesuit Alvarez Semedo in his *The History of that Great and Renowned Monarchy of China*. This chapter is well written and presents material that has not been previously noticed by other scholars. I find myself puzzled by the title of Chapter Five, "The Later Seventeenth Century: A Dutch Account". Contrary to what the title suggests, the content of the chapter covers not only the observations made by Dutch writers such as Johannes Nieuhoff, Isaac Voss and Olfert Dapper, but also those by other Europeans, such as the Spanish Dominican Friar Doningo Navarrete, the Austrian Jesuit missionary and astronomer Johannes Grueber, and the German Jesuit scholar and polymath Athanasius Kircher.

Chapter Six discusses Catholic missionary activities (mostly of Jesuits and the Italian Lazarist Pedrini) at the court of the Kangxi Emperor. This subject has been adequately investigated. The pioneer studies of Chinese scholars such as Wu Xiangxiang, Xi Zhenguan, Wang Rou, Wang Zhenya and Tang Kaijian aside, Peter Allsop and Joyce Lindoff's work, "Teodorico Pedrini: The Music and Letters of an 18th-century Missionary in China" (*Vincentian Heritage Journal* 27.2 [2007]), Gerlinde Gild-Bohne's *Das Lülü zhengyi xubian: Ein Jesuitentraktat über die europäische Notation in China von 1713* (Göttingen: Edition Re, 1991), Wai Yee Lulu Chiu's PhD dissertation "The Functions of Western Music in the Eighteenth-Century Chinese Court" (Chinese University of Hong Kong, 2007), are but three of a series of notable contributions to this subject. Yet Lam fails to draw on their findings and perspectives, indicating a lack of engagement with current scholarship.

Chapter Seven discusses writings of the "Sinologists of the Eighteenth Century". Once again I find myself baffled by the title of the chapter. It turns out that the "sinologists" Lam discusses are strictly speaking not sinologists. It would be hard-pressed to regard John Brown, Charles Burney, Jean-Philippe Rameau, Jean-Jacques Rousseau, François Arnaud, Pierre-Joseph Roussier, and Jean-Benjamin La Borde as sinologists.

Chapter Eight focuses on the work of the last French Jesuit J. J. M. Amiot with particular reference to his *Mémoire sur la musique des Chinois, tant anciens que modernes*. Despite his effort to build on Ysia Tchen's *La Musique chinoise en France au XVIIIe siècle* (Paris: Publications Orientalistes de France, 1975), Lam's narrative suffers from a lack of engagement with current scholarship. Not only does he fail to take notice of the new evidence presented in Yves Lenoir and Nicolas Standaert's edited volume *Les Danses rituelles chinoises d'après Joseph-Marie Amiot: Aux sources de l'ethnochorégraphie* (Namur: Presses Univérsitaires de Namur, 2005), he is also

oblivious to the research findings of Jim Levy, Kii-Ming Lo, and Nii Yoko. As a study that professes to be concerned with the effect of the ideas of Chinese music on Western music (p. 2) and "the later scholarship in this field" (p. 3), this is particularly disappointing.

Failing to take into consideration current scholarship also features prominently in the next two chapters of the book, which discuss the Macartney Mission of 1792-93 and the "Musical Elements of *Chinoiserie*" of the eighteenth century. As mentioned above, this book owes its origin to Lam's M. Lit thesis completed at Oxford in 1981 and the bulk of the data for this book was gathered in the late 1970s and early 1980s. It is obvious that Lam has not kept up with developments thereafter.

There are quite a few mistakes, both factual and stylistic, throughout the book, betraying a degree of academic sloppiness and lack of careful editing. For example, the Nestorian monument was found outside of Changan (modern day Xian), not "outside Peking" (p. 1); it was the London-based German composer Karl Kambra who published the melody *Mou-lee-wha* (Molihua) "in Mendelssohnian form", not Johann Christian Hüttner (p. 109); the missionary Domingo Navarrete was Spanish not Portuguese (p. 42). What precisely is the meaning of "English dilettanti, even among the factors resident in Canton, tried to study the Chinese language"? (p. 104). Lam is also not always careful with documenting his sources and on numerous occasions he uses direct quotations but fails to acknowledge their sources. As pointed out by Chiu elsewhere, Lam states that Kangxi had written a preface to *Lülü zhengyi*, but provides no source information for Kangxi's preface. In the next sentence he quotes the Emperor as saying "that he knew well their (Chinese) musick would not please an European ear; but that every nation liked their own best" (pp. 52-53), providing John Bell's *Travels from St. Petersburg in Russia to Diverse Parts in Asia* (1763), Vol. 2, p. 62 as his source of information. But that reference is found on page 63.

In sum, this book, as a contribution to the study of European ideas of Chinese music, is not unsurpassed in the sweep of its coverage, depth of its knowledge, but is distinguished in its use of European sources, including original and translated texts. While Lam's effort to retrieve bits and pieces of Western writings on Chinese music is commendable, his failure to offer an overarching order to these multifarious perspectives is disappointing. Moreover, Lam's book lacks the breadth and consistency expected of a survey and fails to lead the reader to the wealth of scholarship that exists in the field.

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Phoebe H. Li, *A Virtual Chinatown. The Diasporic Mediasphere of Chinese Migrants in New Zealand*, Leiden: Brill, 2013, xvi + 198 pp. ISBN 9789004258631

This book has emerged as a result of a new generation of Asian scholars who have recently completed their PhDs at New Zealand universities – this one is from the University of Auckland – and who are contributing significantly to scholarship and knowledge about Asian communities in New Zealand. As the title makes clear, it is